



**JAZZ PLAY ALONG**

Book and CD for B $\flat$ , E $\flat$  and C Instruments

**volume  
35**

**10 Jazz Favorites**

# BLUESY JAZZ

- Play along CD for improvisation study and performance
- Choice of backing tracks:
  - Split track with melody,
  - Removable Bass and Piano
  - Full stereo rhythm section
- Easy-to-read, authentic Lead Sheets
- Lyrics Sheet



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**CD Included**





Book and CD for B $\flat$ , E $\flat$  and C Instruments

# BLUESY JAZZ

volume  
**35**

## 10 Jazz Favorites

BOOK

TITLE	PAGE NUMBERS			
	C Treble Instruments	B $\flat$ Instruments	E $\flat$ Instruments	C Bass Instruments
Angel Eyes	4	16	28	40
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Night Train	13	25	37	49
Sugar	14	26	38	50
Sweet Georgia Bright	15	27	39	51

CD

TITLE	CD Track Number	CD Track Number
	Split Track / Melody	Full Stereo Track
Angel Eyes	1	2
Bags' Groove	3	4
Bessie's Blues	5	6
Chitlins Con Carne	7	8
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# Bluesy Jazz



## Volume 35

**Arranged and Produced by  
Mark Taylor**

### Featured Players:

**Graham Breedlove-Trumpet  
John Desalme-Tenor Sax  
Tony Nalker-Piano  
Jim Roberts-Bass  
Steve Fidyk-Drums**

### HOW TO USE THE CD:

Each song has two tracks:

#### 1) Split Track/Melody

**Woodwind, Brass, Keyboard, and Mallet Players** can use this track as a learning tool for melody style and inflection.

**Bass Players** can learn and perform with this track – remove the recorded bass track by turning down the volume on the LEFT channel.

**Keyboard** and **Guitar Players** can learn and perform with this track – remove the recorded piano part by turning down the volume on the RIGHT channel.

#### 2) Full Stereo Track

**Soloists** or **Groups** can learn and perform with this accompaniment track with the RHYTHM SECTION only.



## CD

- 1: SPLIT TRACK/MELODY  
2: FULL STEREO TRACK

## ANGEL EYES

WORDS BY EARL BRENT  
MUSIC BY MATT DENNIS

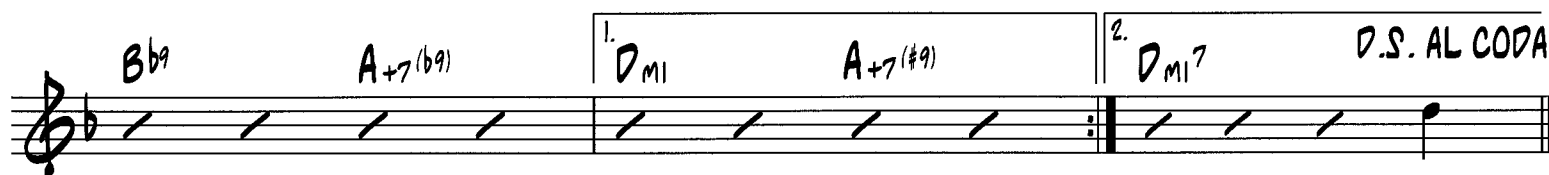
C VERSION

SLOW

Chords and musical notation for 'Angel Eyes':

- Staff 1:  $D_{MI}$ ,  $D_{MI}^7$  (triplet),  $E/D$ ,  $E^b/D$ ,  $D_{MI}^7$ ,  $B^b9$ ,  $A_{+7}(b9)$ ,  $D_{MI}^7$ ,  $B_{MI}^7(b5)$
- Staff 2:  $E_{MI}^7$ ,  $A_{+7}(b9)$ ,  $D_{MI}$ ,  $D_{MI}^7$ ,  $E/D$ ,  $E^b/D$ ,  $D_{MI}^7$ ,  $D_{MI}^7/C$  (triplet),  $B_7(\#9)$
- Staff 3:  $B^b9$ ,  $A_{+7}(b9)$ ,  $D_{MI}$ ,  $A_{+7}(\#9)$ ,  $D_{MI}$ ,  $D_{MI}^7$ ,  $E/D$ ,  $E^b/D$
- Staff 4:  $D_{MI}^7$ ,  $B^b9$ ,  $A_{+7}(b9)$ ,  $D_{MI}^7$ ,  $B_{MI}^7(b5)$ ,  $E_{MI}^7$ ,  $A_{+7}(b9)$
- Staff 5:  $D_{MI}$ ,  $D_{MI}^7$ ,  $E/D$ ,  $E^b/D$ ,  $D_{MI}^7$ ,  $D_{MI}^7/C$  (triplet),  $B_7(\#9)$ ,  $B^b9$ ,  $A_{+7}(b9)$
- Staff 6:  $D_{MI}$ ,  $C_{MI}^9/F$  (with  $Sx$  symbol),  $F_7(b9)$ ,  $B^b_{MA}^9/F$ ,  $D_{MI}^7/F$ ,  $G_{+7}(b9)/F$
- Staff 7:  $C_{MI}^9/F$ ,  $F_7(b9)$ ,  $B^b_{MA}^9/F$ ,  $B_{MI}^9/E$ ,  $E^{b3}(b9)$
- Staff 8:  $A_{MA}^7$ ,  $F^{\#}_{MI}^7$ ,  $E^b_{MI}^9$  (triplet),  $A^b_{+7}(b9)$ ,  $E_{MI}^9$ ,  $A_{+7}(b9)$





⊕ CODA





## CD

3: SPLIT TRACK/MELODY

4: FULL STEREO TRACK

## BAGS' GROOVE

C VERSION

BY MILT JACKSON

MEDIUM SWING

Handwritten musical score for "BAGS' GROOVE" in 4/4 time, medium swing. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The tempo is marked "MEDIUM SWING". The score includes various musical notations such as notes, rests, triplets, and dynamic markings like "mf". Chord symbols are written above the staff: F7, Bb7, F7, D7, Gm7, C7, F7, Bb7, F7, D7, Gm7, C7, F7, and D.S. AL CODA. The score is divided into sections: a main melody, a section labeled "TO CODA", a section labeled "SOLOS (5 CHORUSES)", and a section labeled "D.S. AL CODA". The score ends with a double bar line and the words "LAST TIME".

CODA

Handwritten musical score for the Coda section. It is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The section begins with a double bar line and a Coda symbol. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter rest, a quarter note F4, and a quarter note E4. The bass clef part consists of a whole note chord F7. The section ends with a double bar line.



CD

5: SPLIT TRACK/MELODY

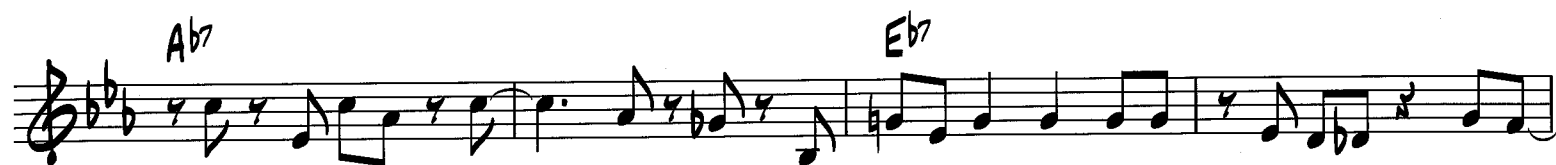
6: FULL STEREO TRACK

## BESSIE'S BLUES

BY JOHN COLTRANE

C VERSION

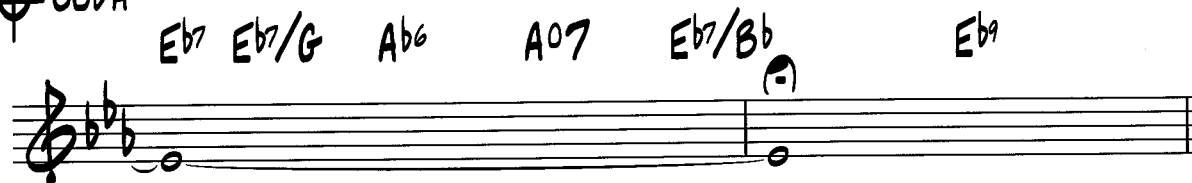
MEDIUM SWING



SOLOS (9 CHORUSES)



CODA



## CD

- 7 : SPLIT TRACK/MELODY  
8 : FULL STEREO TRACK

## CHITLINS CON CARNE

BY KENNY BURRELL

C VERSION

LATIN

PLAY

BASS

*mf*

*C7(#9)*

*F9* *C+7(#9)* TO CODA

*G+7(#9)* *F9* *C7(#9)* 1. 2. SOLO BREAK

SOLOS (5 CHORUSES)  
*C7(#9)*

*F9* *C+7(#9)*

*G+7(#9)* *F9* *C7(#9)* D.S. AL CODA

*mf* LAST TIME

CODA

*G+7(#9)* *F9* 1. 2. *C7(#9)*

3. *C7(#9)*

RHYTHM



## CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

## GOOD MORNING HEARTACHE

WORDS AND MUSIC BY DAN FISHER,  
IRENE HIGGINBOTHAM AND ERVIN DRAKE

C VERSION

SLOW

D<sub>M1</sub> || D<sub>b9</sub>(#11) C<sub>M1</sub> PLAY A<sub>b</sub>MA<sup>7</sup>/C C<sub>M1</sub><sup>6</sup> C<sub>M1</sub><sup>7</sup> G<sub>b9</sub> F<sub>MA</sub><sup>9</sup> B<sub>b</sub>MA<sup>9</sup>

RHYTHM D<sub>7</sub>(b9) mf A<sub>M1</sub><sup>7</sup>(b5) E<sub>b9</sub> D<sub>9</sub>SUS G<sub>M1</sub><sup>7</sup> E<sub>b9</sub>(#11) A<sub>M1</sub><sup>9</sup> D<sub>+7</sub>(b9) 1. G<sub>M1</sub><sup>7</sup> C<sub>+7</sub>(#9) F<sub>MA</sub><sup>7</sup> D<sub>M1</sub> || D<sub>b9</sub>(#11)

2. G<sub>M1</sub><sup>7</sup> C<sub>+7</sub>(#9) C<sub>+7</sub>(b9) F<sub>6/9</sub> E<sub>M1</sub><sup>9</sup> A<sub>+7</sub>(#9) D<sub>M1</sub><sup>9</sup> B<sub>+7</sub>(b9) E<sub>M1</sub><sup>9</sup> A<sup>13</sup>

D<sub>MA</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> E<sub>M1</sub><sup>9</sup> E<sub>b</sub>M<sub>1</sub><sup>9</sup> D<sub>M1</sub><sup>9</sup> G<sub>+7</sub>(#9) C<sub>MA</sub><sup>9</sup> A<sub>M1</sub><sup>9</sup> G<sub>b9</sub>SUS G<sub>b9</sub> F<sub>9</sub>SUS D<sub>b9</sub>(#11)

C<sub>M1</sub> A<sub>b</sub>MA<sup>7</sup>/C C<sub>M1</sub><sup>6</sup> C<sub>M1</sub><sup>7</sup> G<sub>b9</sub> F<sub>MA</sub><sup>9</sup> B<sub>b</sub>MA<sup>9</sup> A<sub>M1</sub><sup>7</sup>(b5) E<sub>b9</sub> D<sub>9</sub>SUS D<sub>7</sub>(b9)

TO CODA ⊕ G<sub>M1</sub><sup>7</sup> E<sub>b9</sub>(#11) A<sub>M1</sub><sup>9</sup> D<sub>+7</sub>(b9) G<sub>M1</sub><sup>9</sup> C<sub>7</sub>(b9) F<sub>6</sub> D<sub>M1</sub> || D<sub>b9</sub>(#11)

SOLO C<sub>M1</sub> A<sub>b</sub>MA<sup>7</sup>/C C<sub>M1</sub><sup>6</sup> C<sub>M1</sub><sup>7</sup> G<sub>b9</sub> F<sub>MA</sub><sup>9</sup> B<sub>b</sub>MA<sup>9</sup> A<sub>M1</sub><sup>7</sup>(b5) E<sub>b9</sub> D<sub>9</sub>SUS D<sub>7</sub>(b9) G<sub>M1</sub><sup>7</sup> E<sub>b9</sub>(#11)

1. A<sub>M1</sub><sup>9</sup> D<sub>+7</sub>(b9) G<sub>M1</sub><sup>7</sup> C<sub>+7</sub>(#9) F<sub>MA</sub><sup>7</sup> D<sub>M1</sub> || D<sub>b9</sub>(#11) 2. G<sub>M1</sub><sup>7</sup> C<sub>+7</sub>(#9) C<sub>+7</sub>(b9) F<sub>6/9</sub> D.S. AL CODA

CODA ⊕ F<sub>6</sub> B<sub>b9</sub> A<sub>M1</sub><sup>9</sup> A<sub>b9</sub> G<sub>M1</sub><sup>9</sup> C<sub>7</sub>(b9) F<sub>6</sub> E<sub>b</sub>MA<sup>9</sup> D<sub>b</sub>MA<sup>7</sup> C<sub>+7</sub>(#9) G/F

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## CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

## HIGH FLY

C VERSION

GENTLE BOSSA

BY RANDY WESTON

1.  $Bb6/9$  3  $B13$  2.  $Dm7$  3  $G7(b9)$

$Cm7(b5)$   $F7(b9)$   $Dm7$   $G7(b9)$

$Cm7(b5)$   $F7(b9)$   $Em7$   $A7$   $Ebm7$   $Ab7$

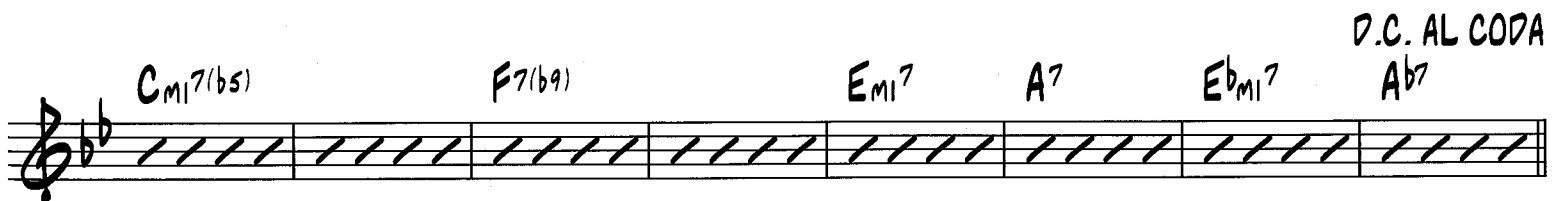
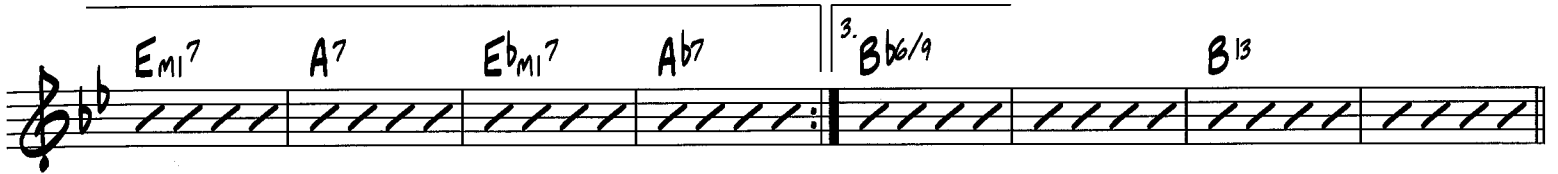
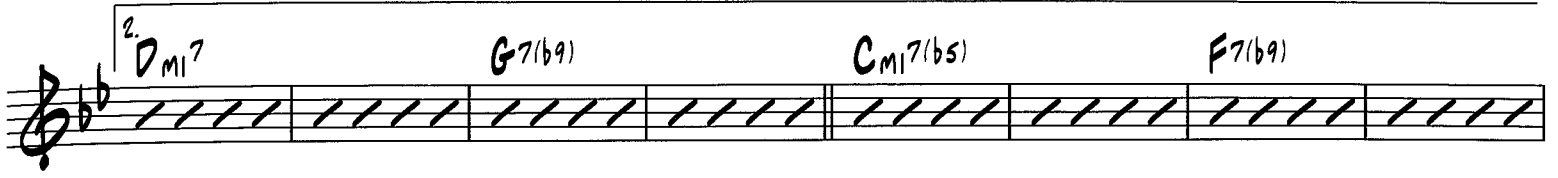
$Dm7$   $G7$   $CMA7$   $F7$   $Em7A7$   $Dm7$   $G7$

$Cm7$   $F7$   $Bb6/9$  3  $B13$

SOLO  $Dm7$   $G7$   $CMA7$   $F7$   $Em7A7$   $Dm7$   $G7$

$Cm7$   $F7$  1.  $Bb6/9$   $B13$





CD

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

## MERCY, MERCY, MERCY

COMPOSED BY JOSEF ZAWINUL

C VERSION

SLOW FUNKY ROCK

Musical score for "MERCY, MERCY, MERCY" (C Version), composed by Josef Zawinul. The score is written in B-flat major (two flats) and 4/4 time. It includes a melody line, a solo line, and a rhythm line. The tempo/style is "SLOW FUNKY ROCK".

**Melody Line:** The melody is written in treble clef. It begins with a mezzo-forte (*mf*) dynamic. The notes are: Bb, Bb7, Eb, Bb, Bb7, Eb. The melody continues with various chords and notes, including Eb/Bb, Bb7, and Eb/Bb. The melody ends with a "TO CODA" symbol.

**Solo Line:** The solo is marked "SOLO" and consists of a series of eighth notes. The notes are: Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, Eb. The solo ends with a "TO CODA" symbol.

**Rhythm Line:** The rhythm is written in treble clef. It consists of a series of eighth notes. The notes are: Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, Eb. The rhythm line ends with a "TO CODA" symbol.

**Chords:** The chords are written above the notes. They include Bb, Bb7, Eb, Eb/Bb, Bb7, Bb, Bb/D, Eb, F, F#sus, Gm1, F, Gm1, F, Gm1, D.C. AL CODA.

**Coda:** The coda is marked "CODA" and consists of a series of eighth notes. The notes are: Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, Eb. The coda ends with a "MOLTO RIT." marking.

CD

15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

## NIGHT TRAIN

WORDS BY OSCAR WASHINGTON

&amp; LEWIS C. SIMPKINS

MUSIC BY JIMMY FORREST

C VERSION

SHUFFLE

15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

C VERSION

SHUFFLE

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

F $^{+9}$

E $\flat$ 9

B $\flat$ 9

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

F $^{+9}$

E $\flat$ 9

B $\flat$ 9

B $^{+9}$

STOP TIME

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

F $^9$

E $\flat$ 9

B $\flat$ 9

F $^{13}$

SOLOS (4 CHORUSES)

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

E $\flat$ 9

B $\flat$ 9

F $^9$

E $\flat$ 9

B $\flat$ 9

D.S. AL CODA

CODA

B $\flat$ 9

B $^9(\sharp 11)$

B $\flat 13(\sharp 11)$

LAST TIME



17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

## SUGAR

C VERSION

BY STANLEY TURRENTINE

MEDIUM GROOVE

G<sup>SUS</sup> G<sup>+7(b9)</sup> G<sup>SUS</sup> G<sup>+7(b9)</sup> 4 PLAY  
 RHYTHM

C<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup> G<sup>+7(b9)</sup>

C<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup>

C<sub>M1</sub><sup>7</sup> G<sup>b13(#11)</sup> F<sub>M1</sub><sup>9</sup> E<sub>b</sub><sup>9</sup>

D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> TO CODA A<sub>b</sub><sup>9</sup> 1.

2. SOLO (4 CHORUSES)  
 C<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup>

D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup> G<sup>b13(#11)</sup> F<sub>M1</sub><sup>9</sup>

E<sub>b</sub><sup>9</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> A<sub>b</sub><sup>9</sup> D.S. AL CODA

CODA A<sub>b</sub><sup>9</sup> LAST TIME D<sub>b</sub><sup>13(#11)</sup> C<sub>M1</sub><sup>13</sup>

RHYTHM

MOLTO RIT

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## CD

19: SPLIT TRACK/MELODY

20: FULL STEREO TRACK

## SWEET GEORGIA BRIGHT

BY CHARLES LLOYD

C VERSION

FAST SWING

SOLOS (9 CHORUSES)

## CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

## ANGEL EYES

WORDS BY EARL BRENT  
MUSIC BY MATT DENNIS

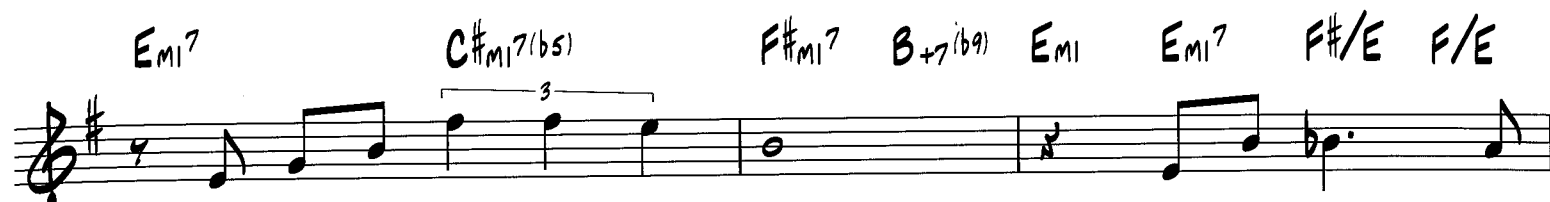
Bb VERSION

SLOW

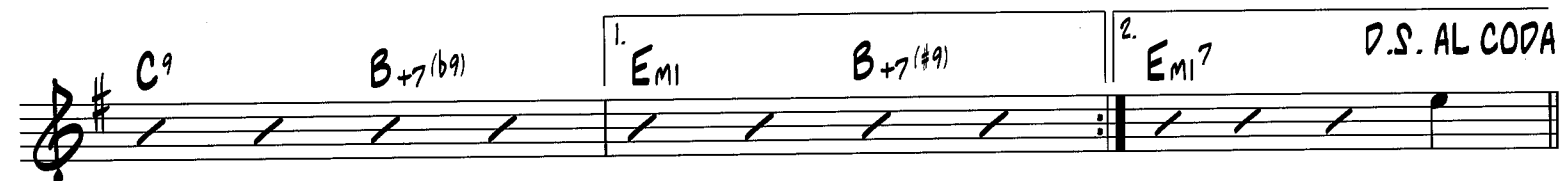
Chords and notes across the staves:

- Staff 1:  $E_{MI}$ ,  $E_{MI}^7$  (3),  $F\#/E$   $F/E$ ,  $E_{MI}^7$ ,  $C^9$ ,  $B_{+7(b9)}$ ,  $E_{MI}^7$ ,  $C\#_{MI}^7(b5)$
- Staff 2:  $F\#_{MI}^7$ ,  $B_{+7(b9)}$ ,  $E_{MI}$ ,  $E_{MI}^7$ ,  $F\#/E$   $F/E$ ,  $E_{MI}^7$ ,  $E_{MI}^7/D$  (3),  $C\#_7(\#^9_{b5})$
- Staff 3:  $C^9$ ,  $B_{+7(b9)}$ ,  $E_{MI}$ ,  $B_{+7(\#9)}$ ,  $E_{MI}$ ,  $E_{MI}^7$ ,  $F\#/E$   $F/E$
- Staff 4:  $E_{MI}^7$ ,  $C^9$ ,  $B_{+7(b9)}$ ,  $E_{MI}^7$ ,  $C\#_{MI}^7(b5)$ ,  $F\#_{MI}^7$ ,  $B_{+7(b9)}$
- Staff 5:  $E_{MI}$ ,  $E_{MI}^7$ ,  $F\#/E$   $F/E$ ,  $E_{MI}^7$ ,  $E_{MI}^7/D$  (3),  $C\#_7(\#^9_{b5})$ ,  $C^9$ ,  $B_{+7(b9)}$
- Staff 6:  $E_{MI}$ ,  $D_{MI}^9/G$  (f),  $G^7(b9)$ ,  $C_{MA}^9/G$ ,  $E_{MI}^7/G$ ,  $A_{+7(b9)}/G$
- Staff 7:  $D_{MI}^9/G$ ,  $G^7(b9)$ ,  $C_{MA}^9/G$ ,  $C\#_{MI}^9/F\#$ ,  $F\#_{13(b9)}$
- Staff 8:  $B_{MA}^7$ ,  $G\#_{MI}^7$ ,  $F_{MI}^9$  (3),  $B_{b+7(b9)}$ ,  $F\#_{MI}^9$ ,  $B_{+7(b9)}$





SOLO



CODA



CD

3: SPLIT TRACK/MELODY  
4: FULL STEREO TRACK

## BAGS' GROOVE

Bb VERSION

MEDIUM SWING

BY MILT JACKSON

⊕ CODA

CD

5: SPLIT TRACK/MELODY

6: FULL STEREO TRACK

# BESSIE'S BLUES

BY JOHN COLTRANE

Bb VERSION

MEDIUM SWING

SOLOS (9 CHORUSES)

CODA

## CD

7: SPLIT TRACK/MELODY

8: FULL STEREO TRACK

## CHITLINS CON CARNE

BY KENNY BURRELL

Bb VERSION

LATIN

PLAY

BASS

mf

D7(#9)

G<sup>9</sup>

D<sup>+</sup>7(#9)

TO CODA

A<sup>+</sup>7(#9)

G<sup>9</sup>

D7(#9)

1.

2. SOLO BREAK

SOLOS (5 CHORUSES)

D7(#9)

G<sup>9</sup>

D<sup>+</sup>7(#9)

A<sup>+</sup>7(#9)

G<sup>9</sup>

D7(#9)

D.S. AL CODA

mf

LAST TIME

CODA

A<sup>+</sup>7(#9)

G<sup>9</sup>

D7(#9)

1. 2.

3.

D7(#9)

RHYTHM



CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

## GOOD MORNING HEARTACHE

WORDS AND MUSIC BY DAN FISHER,  
IRENE HIGGINBOTHAM AND ERVIN DRAKE

Bb VERSION

SLOW

EMI<sup>11</sup> Eb9(#11) DMI PLAY BbMA<sup>7</sup>/D DMI<sup>6</sup> 3 DMI<sup>7</sup> Ab<sup>9</sup> GMA<sup>9</sup> CMA<sup>9</sup> 3  
 RHYTHM mf  
 Bmi<sup>7</sup>(b5) F<sup>9</sup> E<sup>9</sup>SUS Ami<sup>7</sup> F<sup>9</sup>(#11) Bmi<sup>9</sup> E+<sup>7</sup>(b9) 1. Ami<sup>7</sup> D+<sup>7</sup>(#9) GMA<sup>7</sup> EMI<sup>11</sup> Eb9(#11)  
 3  
 2. Ami<sup>7</sup> D+<sup>7</sup>(#9) D+<sup>7</sup>(b9) G<sup>6</sup>/9 F#mi<sup>9</sup> B+<sup>7</sup>(#9) EMI<sup>9</sup> C#+<sup>7</sup>(b9) F#mi<sup>9</sup> B<sup>13</sup>  
 EMI<sup>7</sup> AMA<sup>7</sup> G#mi<sup>7</sup> F#mi<sup>9</sup> EMI<sup>9</sup> A+<sup>7</sup>(#9) DMA<sup>9</sup> Bmi<sup>9</sup> Ab<sup>9</sup>SUS Ab<sup>9</sup> G<sup>9</sup>SUS Eb9(#11)  
 DMI BbMA<sup>7</sup>/D DMI<sup>6</sup> 3 DMI<sup>7</sup> Ab<sup>9</sup> GMA<sup>9</sup> CMA<sup>9</sup> 3 Bmi<sup>7</sup>(b5) F<sup>9</sup> E<sup>9</sup>SUS E7(b9)  
 TO CODA ⊕  
 Ami<sup>7</sup> F<sup>9</sup>(#11) Bmi<sup>9</sup> E+<sup>7</sup>(b9) Ami<sup>9</sup> D7(b9) G<sup>6</sup> EMI<sup>11</sup> Eb9(#11)  
 SOLO  
 DMI BbMA<sup>7</sup>/D DMI<sup>6</sup> DMI<sup>7</sup> Ab<sup>9</sup> GMA<sup>9</sup> CMA<sup>9</sup> Bmi<sup>7</sup>(b5) F<sup>9</sup> E<sup>9</sup>SUS E7(b9) Ami<sup>7</sup> F<sup>9</sup>(#11)  
 1. Ami<sup>7</sup> D+<sup>7</sup>(#9) GMA<sup>7</sup> EMI<sup>11</sup> Eb9(#11) 2. Ami<sup>7</sup> D+<sup>7</sup>(#9) D+<sup>7</sup>(b9) G<sup>6</sup>/9 D.S. AL CODA  
 CODA ⊕ G<sup>6</sup> C<sup>9</sup> Bmi<sup>9</sup> Bb<sup>9</sup> Ami<sup>9</sup> D7(b9) G<sup>6</sup> FMA<sup>9</sup> EbMA<sup>7</sup> D+<sup>7</sup>(#9) A/G

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## CD

11: SPLIT TRACK/MELODY

12: FULL STEREO TRACK

## HIGH FLY

Bb VERSION GENTLE BOSSA

BY RANDY WESTON

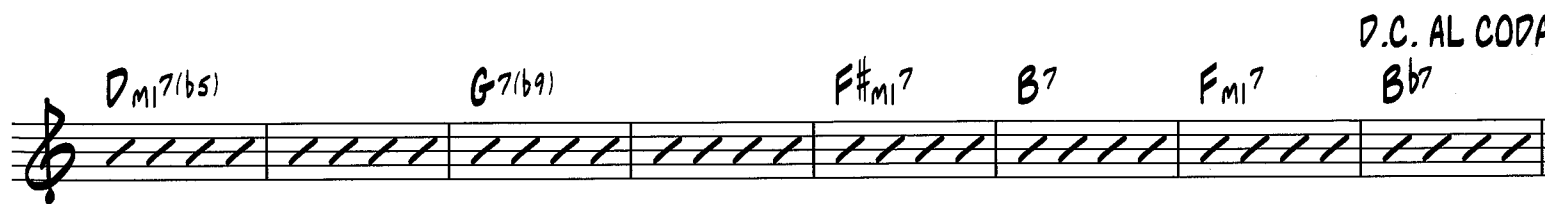
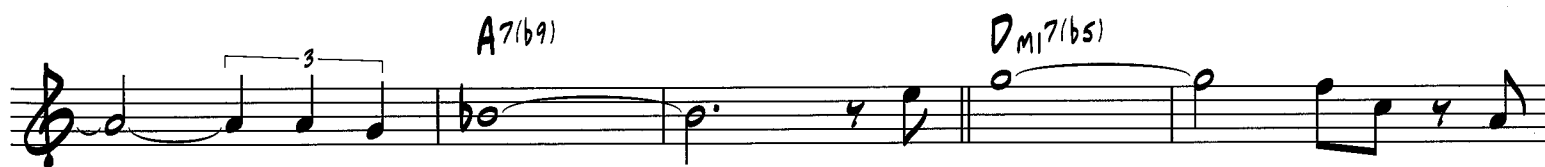
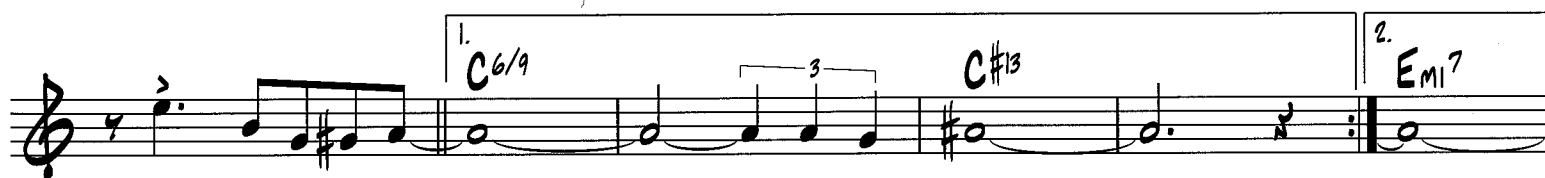
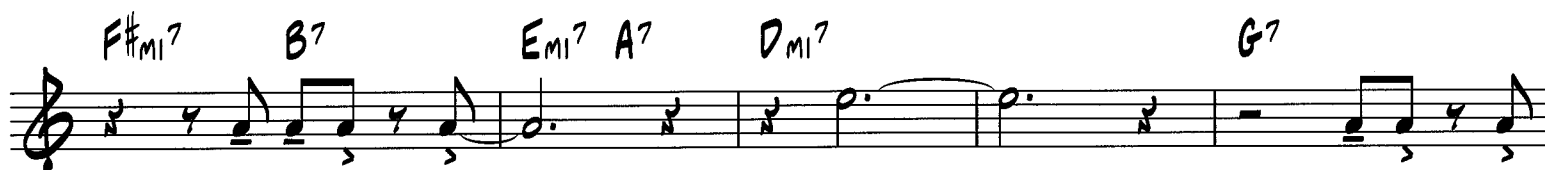
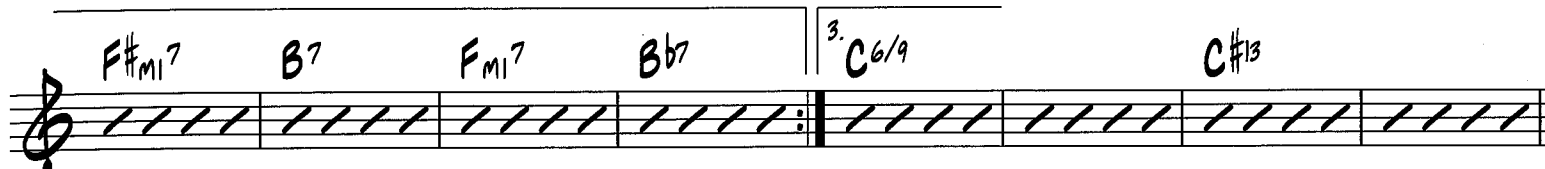
The musical score for "High Fly" is written in Bb major, 4/4 time. It features a melody line and a piano accompaniment section. The melody line includes a key signature change to Bb (Bb major) and a key signature change to C major (C major). The piano accompaniment section includes a solo section.

**Melody Line:**

- Chords: E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>, D<sub>MA</sub><sup>7</sup>, G<sup>7</sup>, F<sub>mi</sub><sup>7</sup> B<sup>7</sup>, E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>, D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, TO CODA.

**Piano Accompaniment:**

- 1. C<sup>6/9</sup>, C<sup>#13</sup>
- 2. E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>(b9)
- D<sub>mi</sub><sup>7</sup>(b5), G<sup>7</sup>(b9), E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>(b9)
- D<sub>mi</sub><sup>7</sup>(b5), G<sup>7</sup>(b9), F<sub>mi</sub><sup>7</sup>, B<sup>7</sup>, F<sub>mi</sub><sup>7</sup>, B<sup>b7</sup>
- E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>, D<sub>MA</sub><sup>7</sup>, G<sup>7</sup>, F<sub>mi</sub><sup>7</sup> B<sup>7</sup>, E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>
- D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, C<sup>6/9</sup>, C<sup>#13</sup>
- SOLO: E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>, D<sub>MA</sub><sup>7</sup>, G<sup>7</sup>, F<sub>mi</sub><sup>7</sup> B<sup>7</sup>, E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>
- D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, C<sup>6/9</sup>, C<sup>#13</sup>



⊕ CODA  
 $C6/9$



RIT.

CD

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

## MERCY, MERCY, MERCY

Bb VERSION

COMPOSED BY JOSEF ZAWINUL

SLOW FUNKY ROCK

MOLTO RIT.



# NIGHT TRAIN

**CD**

**15: SPLIT TRACK/MELODY**

**16** : FULL STEREO TRACK

WORDS BY OSCAR WASHINGTON

& LEWIS C. SIMPKINS

MUSIC BY JIMMY FORREST

**Bb VERSION SHUFFLE**

Handwritten musical score for "The Girl on the Train" by Lisa Fiedler. The score is written on ten staves in 4/4 time. It includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "mf" (mezzo-forte). Chord symbols are written above the staves, including C9, F9, G9, C#9, and G13. The score is divided into sections: "SOLOS (4 CHORUSES)" and "CODA". The final section is marked "LAST TIME".

## CD

17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

## SUGAR

Bb VERSION

BY STANLEY TURRENTINE

MEDIUM GROOVE

Handwritten musical score for "SUGAR" by Stanley Turrentine, Bb version. The score is written in 4/4 time and includes various musical notations, including notes, rests, and dynamic markings.

**Chorus:**

- Measures 1-4: A<sup>SUS</sup> A<sup>+7(b9)</sup> A<sup>SUS</sup> A<sup>+7(b9)</sup> (4 PLAY)
- Measures 5-8: D<sub>M1</sub><sup>7</sup> E<sub>M1</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> D<sub>M1</sub><sup>7</sup> A<sup>+7(b9)</sup>
- Measures 9-12: D<sub>M1</sub><sup>7</sup> E<sub>M1</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> D<sub>M1</sub><sup>7</sup> A<sup>+7(b9)</sup>
- Measures 13-16: D<sub>M1</sub><sup>7</sup> A<sup>b13(#11)</sup> G<sub>M1</sub><sup>9</sup> F<sup>9</sup>
- Measures 17-20: E<sub>M1</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> TO CODA B<sup>b9</sup>

**Solo (4 Choruses):**

- Measures 21-24: D<sub>M1</sub><sup>7</sup> E<sub>M1</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> D<sub>M1</sub><sup>7</sup> A<sup>+7(b9)</sup> D<sub>M1</sub><sup>7</sup>
- Measures 25-28: E<sub>M1</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> D<sub>M1</sub><sup>7</sup> A<sup>b13(#11)</sup> G<sub>M1</sub><sup>9</sup>
- Measures 29-32: F<sup>9</sup> E<sub>M1</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> B<sup>b9</sup> D.S. AL CODA

**Coda:**

- Measures 33-36: CODA B<sup>b9</sup> LAST TIME E<sub>b13</sub><sup>(#11)</sup> D<sub>M1</sub><sup>13</sup>

**Rhythm:**

- Measures 37-40: RHYTHM

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MOLTO RIT

CD

- 19: SPLIT TRACK/MELODY  
20: FULL STEREO TRACK

# SWEET GEORGIA BRIGHT

BY CHARLES LLOYD

Bb VERSION

FAST SWING

PLAY *mf*

BASS -----

D7 C7

D7 C7

F7

E7 Eb7 D7

TO CODA

SOLOS (9 CHORUSES)

D7 C7 D7 C7

F7 E7 Eb7 D7 D.C. AL CODA

CODA

E7 Eb7 D7

E7 Eb7 D7

## CD

- 1: SPLIT TRACK/MELODY  
2: FULL STEREO TRACK

## ANGEL EYES

WORDS BY EARL BRENT  
MUSIC BY MATT DENNIS

E♭ VERSION SLOW

The musical score is written for E♭ major (three sharps: F#, C#, G#) and 4/4 time. It consists of eight staves of music. The piano part is indicated by a 'p' dynamic marking. The guitar part includes various chords and melodic lines, often with triplets. The score includes the following chords and markings:

- Staff 1: B<sub>M</sub><sup>7</sup>, B<sub>M</sub><sup>7</sup> (triplet), C#/B/C/B, B<sub>M</sub><sup>7</sup>, G<sup>9</sup>, F#<sub>+7</sub>(b9), B<sub>M</sub><sup>7</sup>, G#<sub>M</sub><sup>7</sup>(b5) (triplet).
- Staff 2: C#<sub>M</sub><sup>7</sup>, F#<sub>+7</sub>(b9), B<sub>M</sub>, B<sub>M</sub><sup>7</sup>, C#/B, C/B, B<sub>M</sub><sup>7</sup> (triplet), B<sub>M</sub><sup>7</sup>/A, G#<sub>7</sub>(#9).
- Staff 3: G<sup>9</sup>, F#<sub>+7</sub>(b9), B<sub>M</sub>, F#<sub>+7</sub>(#9), B<sub>M</sub>, B<sub>M</sub><sup>7</sup>, C#/B, C/B.
- Staff 4: B<sub>M</sub><sup>7</sup>, G<sup>9</sup>, F#<sub>+7</sub>(b9), B<sub>M</sub><sup>7</sup>, G#<sub>M</sub><sup>7</sup>(b5), C#<sub>M</sub><sup>7</sup>, F#<sub>+7</sub>(b9).
- Staff 5: B<sub>M</sub>, B<sub>M</sub><sup>7</sup>, C#/B, C/B, B<sub>M</sub><sup>7</sup>, B<sub>M</sub><sup>7</sup>/A, G#<sub>7</sub>(#9), G<sup>9</sup>, F#<sub>+7</sub>(b9).
- Staff 6: B<sub>M</sub>, A<sub>M</sub><sup>9</sup>/D, D<sub>7</sub>(b9), G<sub>M</sub><sup>9</sup>/D, B<sub>M</sub><sup>7</sup>/D, E<sub>+7</sub>(b9)/D.
- Staff 7: A<sub>M</sub><sup>9</sup>/D, D<sub>7</sub>(b9), G<sub>M</sub><sup>9</sup>/D, G#<sub>M</sub><sup>9</sup>/C#, C#<sub>13</sub>(b9).
- Staff 8: F#<sub>M</sub><sup>7</sup>, D#<sub>M</sub><sup>7</sup>, C<sub>M</sub><sup>9</sup> (triplet), F<sub>+7</sub>(b9), C#<sub>M</sub><sup>9</sup>, F#<sub>+7</sub>(b9).

Handwritten musical notation on a single staff, showing a sequence of chords and notes:

- Chords:  $B_{m1}$ ,  $B_{m1}^7$ ,  $C^\sharp/B$ ,  $C/B$ ,  $B_{m1}^7$ ,  $G^9$ ,  $F^\sharp_{+7}(b9)$
- Notes: The notation includes a treble clef, a key signature of two sharps (F# and C#), and various note values (quarter, eighth, and sixteenth notes) and rests. A triplet of eighth notes is indicated over the first three notes of the  $B_{m1}^7$  chord.

B<sub>m</sub>1<sup>7</sup> G<sup>#</sup><sub>m</sub>1<sup>7</sup>(b5) C<sup>#</sup><sub>m</sub>1<sup>7</sup> F<sup>#</sup><sub>+</sub>7(b9) B<sub>m</sub>1 B<sub>m</sub>1<sup>7</sup> C<sup>#</sup>/B C/B

Handwritten musical notation for a single staff in treble clef with a key signature of two sharps (F# and C#). The notes are: B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Above the staff, the following chord symbols are written: Bm17, /A, G#7(#9), G9, F#7(b9), Bm1, and F#7(#9). A bracket with the number '3' is placed over the first three notes (B, A, G#). The notation ends with a double bar line and a circled 'X' symbol, with the text 'TO CODA' written above it.

SOLO

B<sub>M1</sub><sup>7</sup> C<sup>#</sup>/B C/B B<sub>M1</sub><sup>7</sup> G<sup>9</sup> F<sup>#</sup><sub>+7</sub>(b9) B<sub>M1</sub><sup>7</sup> G<sup>#</sup><sub>M1</sub>7(b5)



Handwritten musical notation on a staff with a treble clef and two sharps (F# and C#). The notation consists of a series of slanted lines representing notes. Above the staff, the following chord symbols are written: C#m17, F#+7(b9), Bm17, C#/B, C/B, Bm17, and G#7(#9/b5).

Handwritten musical notation for a guitar solo, showing a sequence of chords and a repeat sign:

Chords:  $G^9$ ,  $F\sharp_{+7}(b9)$ ,  $B_{m1}$ ,  $F\sharp_{+7}(\sharp 9)$ ,  $B_{m1}^7$ , D.S. AL CODA

## CD

- 3: SPLIT TRACK/MELODY  
4: FULL STEREO TRACK

## BAGS' GROOVE

BY MILT JACKSON

E♭ VERSION MEDIUM SWING

First system: *mf*  $\Delta$   $\text{D}^7$   $\text{G}^7$   $\text{D}^7$

Second system:  $\text{G}^7$   $\text{D}^7$   $\text{B}^7$   $\Delta$

Third system:  $\text{E}_{\text{mi}}^7$   $\text{A}^7$   $\text{D}^7$  1.  $\Delta$

Fourth system: 2. SOLOS (5 CHORUSES)  $\text{D}^7$   $\text{G}^7$   $\text{D}^7$

Fifth system:  $\text{G}^7$   $\text{D}^7$   $\text{B}^7$

Sixth system:  $\text{E}_{\text{mi}}^7$   $\text{A}^7$   $\text{D}^7$  D.S. AL CODA  $\Delta$  LAST TIME

⊕ CODA  $\text{D}^7$   $\text{D}^7(\#9)$   $\Delta$



**CD**

5: SPLIT TRACK/MELODY

**6 : FULL STEREO TRACK**

# BESSIE'S BLUES

BY JOHN COLTRANE

EB VERSION MEDIUM SWING

PRELUDE

4/4

*mf*

C7 F7 C7

F7 C7

TO CODA

C7 G7

1. 2.

SOLOS (9 CHORUSES)

C7 F7 C7

F7 C7

D.C. AL CODA  
TAKE REPEAT

G7 F7 C7 C7 G7

CODA

C7 C7/E F6 F#07 C7/G C9

## CD

7: SPLIT TRACK/MELODY

8: FULL STEREO TRACK

## CHITLINS CON CARNE

BY KENNY BURRELL

Eb VERSION

**LATIN**

**BASS** -----

**PLAY** *mf*

**TO CODA** ⊕

**SOLOS (5 CHORUSES)**

**SOLO BREAK**

**D.S. AL CODA**

**LAST TIME** -----

**CODA** ⊕

**RHYTHM** -----

CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

## GOOD MORNING HEARTACHE

WORDS AND MUSIC BY DAN FISHER,  
IRENE HIGGINBOTHAM AND ERVIN DRAKE

Eb VERSION

SLOW

B<sub>M1</sub> || B<sub>b9</sub>(#11) A<sub>M1</sub> PLAY F<sub>MA7</sub>/A A<sub>M1</sub><sup>6</sup> A<sub>M1</sub><sup>7</sup> E<sub>b9</sub> D<sub>MA9</sub> G<sub>MA9</sub>  
 RHYTHM --- B<sub>7</sub>(b<sub>9</sub>) *mf* 3 3  
 F<sub>#M1</sub><sup>7</sup>(b<sub>5</sub>) C<sub>9</sub> B<sub>9</sub>SUS E<sub>M1</sub><sup>7</sup> C<sub>9</sub>(#11) F<sub>#M1</sub><sup>9</sup> B<sub>+7</sub>(b<sub>9</sub>) 1. E<sub>M1</sub><sup>7</sup> A<sub>+7</sub>(#9) D<sub>MA7</sub> B<sub>M1</sub> || B<sub>b9</sub>(#11)  
 2. E<sub>M1</sub><sup>7</sup> A<sub>+7</sub>(#9) A<sub>+7</sub>(b<sub>9</sub>) D<sub>6/9</sub> C<sub>#M1</sub><sup>9</sup> F<sub>#+7</sub>(#9) B<sub>M1</sub><sup>9</sup> G<sub>#+7</sub>(b<sub>9</sub>) C<sub>#M1</sub><sup>9</sup> F<sub>#13</sub>  
 B<sub>MA7</sub> E<sub>MA7</sub> C<sub>#M1</sub><sup>9</sup> C<sub>M1</sub><sup>9</sup> B<sub>M1</sub><sup>9</sup> E<sub>+7</sub>(#9) A<sub>MA9</sub> F<sub>#M1</sub><sup>9</sup> E<sub>b9</sub>SUS E<sub>b9</sub> D<sub>9</sub>SUS B<sub>b9</sub>(#11)  
 A<sub>M1</sub> F<sub>MA7</sub>/A A<sub>M1</sub><sup>6</sup> A<sub>M1</sub><sup>7</sup> E<sub>b9</sub> D<sub>MA9</sub> G<sub>MA9</sub> F<sub>#M1</sub><sup>7</sup>(b<sub>5</sub>) C<sub>9</sub> B<sub>9</sub>SUS B<sub>7</sub>(b<sub>9</sub>)  
 TO CODA ⊕  
 E<sub>M1</sub><sup>7</sup> C<sub>9</sub>(#11) F<sub>#M1</sub><sup>9</sup> B<sub>+7</sub>(b<sub>9</sub>) E<sub>M1</sub><sup>9</sup> A<sub>7</sub>(b<sub>9</sub>) 3 D<sub>6</sub> B<sub>M1</sub> || B<sub>b9</sub>(#11)  
 SOLO  
 A<sub>M1</sub> F<sub>MA7</sub>/A A<sub>M1</sub><sup>6</sup> A<sub>M1</sub><sup>7</sup> E<sub>b9</sub> D<sub>MA9</sub> G<sub>MA9</sub> F<sub>#M1</sub><sup>7</sup>(b<sub>5</sub>) C<sub>9</sub> B<sub>9</sub>SUS B<sub>7</sub>(b<sub>9</sub>) E<sub>M1</sub><sup>7</sup> C<sub>9</sub>(#11)  
 1. F<sub>#M1</sub><sup>9</sup> B<sub>+7</sub>(b<sub>9</sub>) E<sub>M1</sub><sup>7</sup> A<sub>+7</sub>(#9) D<sub>MA7</sub> B<sub>M1</sub> || B<sub>b9</sub>(#11) 2. E<sub>M1</sub><sup>7</sup> A<sub>+7</sub>(#9) A<sub>+7</sub>(b<sub>9</sub>) D<sub>6/9</sub> D.S. AL CODA  
 CODA ⊕ D<sub>6</sub> G<sub>9</sub> F<sub>#M1</sub><sup>9</sup> F<sub>9</sub> E<sub>M1</sub><sup>9</sup> A<sub>7</sub>(#11) D<sub>6</sub> C<sub>MA9</sub> B<sub>bMA7</sub> A<sub>+7</sub>(#9) E/D

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## CD

11: SPLIT TRACK/MELODY

12: FULL STEREO TRACK

## HIGH FLY

Eb VERSION

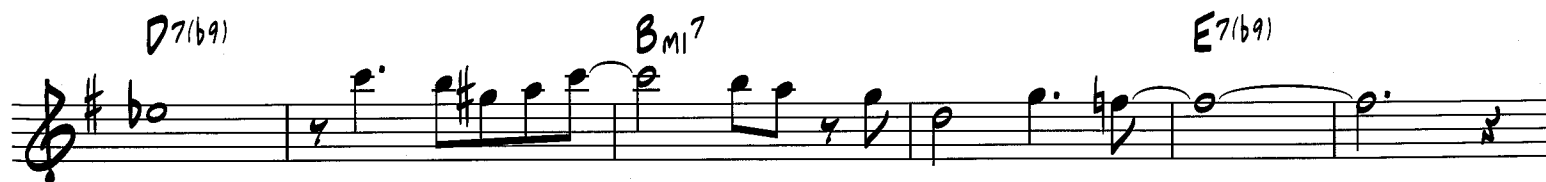
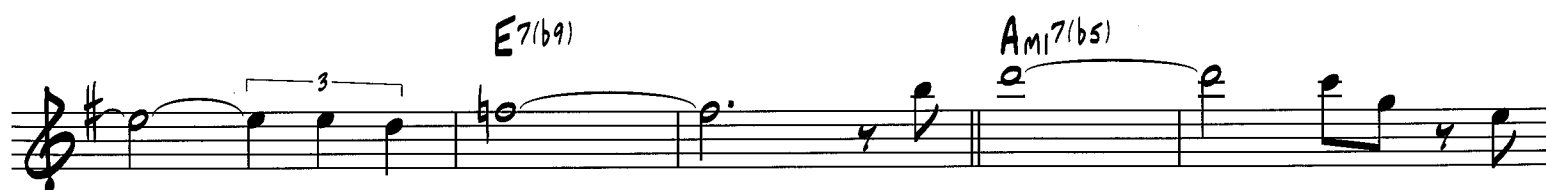
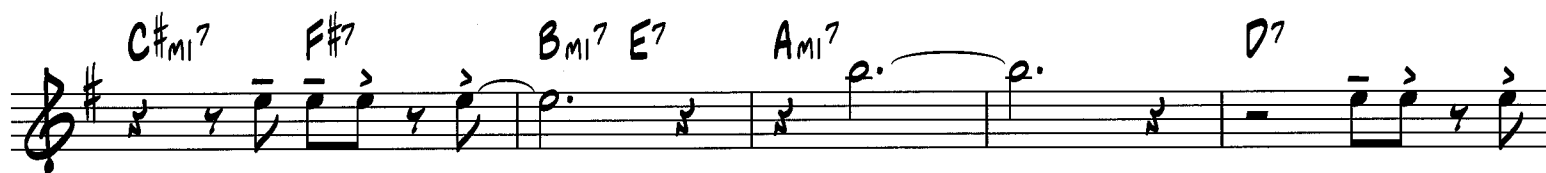
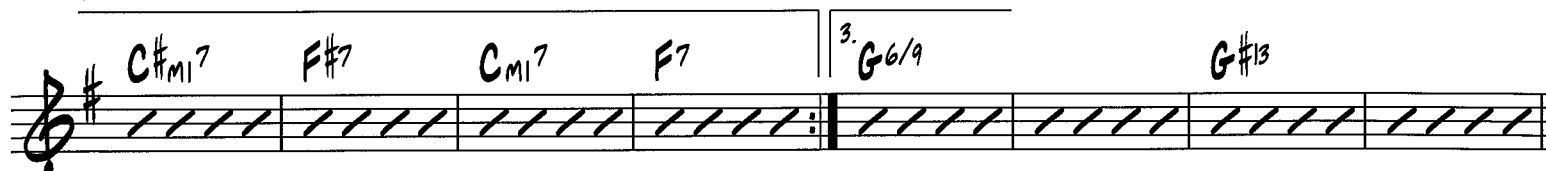
GENTLE BOSSA

BY RANDY WESTON

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as chords, melodic lines, and dynamic markings.

**Chords and Melodic Phrases:**

- First System:** Chords: B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, A<sub>ma</sub><sup>7</sup>, D<sup>7</sup>. Melody: *mf* (mezzo-forte).
- Second System:** Chords: C<sub>#mi</sub><sup>7</sup> F<sub>#</sub><sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, A<sub>mi</sub><sup>7</sup>, D<sup>7</sup>. Melody: TO CODA.
- Third System:** Chords: G<sup>6/9</sup>, G<sub>#</sub><sup>13</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>(b<sub>9</sub>). Melody: First ending (1.) and second ending (2.).
- Fourth System:** Chords: A<sub>mi</sub><sup>7</sup>(b<sub>5</sub>), D<sup>7</sup>(b<sub>9</sub>), B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>(b<sub>9</sub>).
- Fifth System:** Chords: A<sub>mi</sub><sup>7</sup>(b<sub>5</sub>), D<sup>7</sup>(b<sub>9</sub>), C<sub>#mi</sub><sup>7</sup>, F<sub>#</sub><sup>7</sup>, C<sub>mi</sub><sup>7</sup>, F<sup>7</sup>.
- Sixth System:** Chords: B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, A<sub>ma</sub><sup>7</sup>, D<sup>7</sup>, C<sub>#mi</sub><sup>7</sup> F<sub>#</sub><sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>.
- Seventh System:** Chords: A<sub>mi</sub><sup>7</sup>, D<sup>7</sup>, G<sup>6/9</sup>, G<sub>#</sub><sup>13</sup>.
- Eighth System:** Chords: B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, A<sub>ma</sub><sup>7</sup>, D<sup>7</sup>, C<sub>#mi</sub><sup>7</sup> F<sub>#</sub><sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>. Melody: SOLO.
- Ninth System:** Chords: A<sub>mi</sub><sup>7</sup>, D<sup>7</sup>, G<sup>6/9</sup>, G<sub>#</sub><sup>13</sup>.



## CD

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

## MERCY, MERCY, MERCY

COMPOSED BY JOSEF ZAWINUL

E♭ VERSION

SLOW FUNKY ROCK

**MELODY**

Chords: G, G<sup>7</sup>, C, G, G<sup>7</sup>, C, G, G<sup>7</sup>, C, G, G<sup>7</sup>, C, C/G, G<sup>7</sup>, C/G, G, C/G, G<sup>7</sup>, C/G, G, G/B, C, D, D<sup>9</sup>SUS, G, G/B, C, D, TO CODA

**SOLO**

Chords: G, G<sup>7</sup>, C, G, G<sup>7</sup>, C, G, G<sup>7</sup>, C, G, G<sup>7</sup>, C, C/G, G<sup>7</sup>, C/G, G, C/G, G<sup>7</sup>, C/G, G

**RHYTHM**

Chords: G, G/B, C, D, D<sup>9</sup>SUS, G, G/B, C, D, A<sub>M</sub>7, B<sub>M</sub>7, E<sub>M</sub>, D, E<sub>M</sub>, D, E<sub>M</sub>, D.C. AL CODA

**CODA**

Chords: A<sub>M</sub>7, B<sub>M</sub>7, E<sub>M</sub>, D, E<sub>M</sub>, D, E<sub>M</sub>

**MOLTO RIT.**



CD

15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

Eb VERSION

## NIGHT TRAIN

WORDS BY OSCAR WASHINGTON

&amp; LEWIS C. SIMPKINS

MUSIC BY JIMMY FORREST

SHUFFLE

The musical score for "Night Train" is written for a 4/4 shuffle tempo. It begins with a treble clef and a key signature of one sharp (F#). The score is divided into several sections:

- First Section:** Features a melody with eighth and sixteenth notes. Chords G<sup>9</sup> and C<sup>9</sup> are indicated above the staff. Dynamics include  $\frac{sf}{2}$  and *f*.
- Second Section:** Continues the melody with similar rhythmic patterns. Chords G<sup>9</sup>, D<sup>9</sup>, and C<sup>9</sup> are present. Dynamics include  $\frac{sf}{2}$  and *f*.
- Third Section:** Marked with a *mf* dynamic and the instruction "SIMILE". It includes a repeat sign and a "TO CODA" symbol. Chords G<sup>9</sup>, C<sup>9</sup>, and D<sup>9</sup> are indicated.
- Fourth Section:** Marked "STOP TIME" at the beginning. It features a melody with triplets and slurs. Chords G<sup>9</sup>, C<sup>9</sup>, D<sup>9</sup>, and D<sup>13</sup> are indicated.
- Fifth Section:** Marked "SOLOS (4 CHORUSES)". It consists of a series of slanted lines representing improvisation, with chords G<sup>9</sup> and C<sup>9</sup> indicated above.
- Sixth Section:** Continues the solo section with slanted lines and chords G<sup>9</sup>, D<sup>9</sup>, C<sup>9</sup>, and D.S. AL CODA.
- Coda:** A short section marked with a Coda symbol (⊕). It contains the notes G<sup>9</sup>, G<sup>#9</sup>(#11), and G<sup>13</sup>(#11).

The score concludes with the instruction "LAST TIME" and a final Coda symbol.

## CD

17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

## SUGAR

Eb VERSION

BY STANLEY TURRENTINE

MEDIUM GROOVE

E<sup>SUS</sup> E<sup>+7(b9)</sup> E<sup>SUS</sup> E<sup>+7(b9)</sup> **PLAY**  
 RHYTHM *mf*

A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>+7(b9)</sup> A<sub>MI</sub><sup>7</sup> E<sup>+7(b9)</sup>  
 A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>+7(b9)</sup>  
 A<sub>MI</sub><sup>7</sup> E<sup>b13(#11)</sup> D<sub>MI</sub><sup>9</sup> C<sup>9</sup>  
 TO CODA  $\oplus$  F<sup>9</sup> 1.

2. SOLO (4 CHORUSES)  
 A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>+7(b9)</sup> A<sub>MI</sub><sup>7</sup> E<sup>+7(b9)</sup> A<sub>MI</sub><sup>7</sup>  
 B<sub>MI</sub><sup>7(b5)</sup> E<sup>+7(b9)</sup> A<sub>MI</sub><sup>7</sup> E<sup>b13(#11)</sup> D<sub>MI</sub><sup>9</sup>  
 C<sup>9</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>+7(b9)</sup> F<sup>9</sup> D.S. AL CODA  
 CODA  $\oplus$  F<sup>9</sup> LAST TIME *-----*  
 B<sup>b13(#11)</sup> A<sub>MI</sub><sup>13</sup>  
 RHYTHM *-----*

MOLTO RIT

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CD

19: SPLIT TRACK/MELODY

20: FULL STEREO TRACK

## SWEET GEORGIA BRIGHT

BY CHARLES LLOYD

E♭ VERSION

FAST SWING

Musical notation for the main melody of "Sweet Georgia Bright" in E♭ major (three sharps). The key signature is E♭ major (three sharps). The tempo is marked "FAST SWING". The notation includes a "BASS" line with a dashed line and a "PLAY" instruction. The melody is written in 4/4 time. Chords are indicated above the staff: A<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>, B<sup>b7</sup>, and A<sup>7</sup>. The piece ends with a "TO CODA" instruction and a Coda symbol.

SOLOS (9 CHORUSES)

Musical notation for the solo section, consisting of 9 choruses. The notation is written in 4/4 time. Chords are indicated above the staff: A<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup>, and G<sup>7</sup>. The solo is marked with a double bar line and a repeat sign.

Musical notation for the solo section, consisting of 9 choruses. The notation is written in 4/4 time. Chords are indicated above the staff: C<sup>7</sup>, B<sup>7</sup>, B<sup>b7</sup>, and A<sup>7</sup>. The solo is marked with a double bar line and a repeat sign. The section ends with a "D.C. AL CODA" instruction.

CODA

Musical notation for the Coda section. The notation is written in 4/4 time. Chords are indicated above the staff: B<sup>7</sup>, B<sup>b7</sup>, and A<sup>7</sup>. The Coda is marked with a Coda symbol and a double bar line.

## CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

## ANGEL EYES

WORDS BY EARL BRENT  
MUSIC BY MATT DENNIS

♩: C VERSION

SLOW

Chord progression and notation for "Angel Eyes" (C Version, SLOW):

Staff 1:  $D_{MI}$   $D_{MI}^7$   $E/D$   $E^b/D$   $D_{MI}^7$   $B^b9$   $A_{+7}(b9)$   $D_{MI}^7$   $B_{MI}^7(b5)$

Staff 2:  $E_{MI}^7$   $A_{+7}(b9)$   $D_{MI}$   $D_{MI}^7$   $E/D$   $E^b/D$   $D_{MI}^7$   $D_{MI}^7/C$   $B_7(\#9)$

Staff 3:  $B^b9$   $A_{+7}(b9)$   $D_{MI}$   $A_{+7}(\#9)$   $D_{MI}$   $D_{MI}^7$   $E/D$   $E^b/D$

Staff 4:  $D_{MI}^7$   $B^b9$   $A_{+7}(b9)$   $D_{MI}^7$   $B_{MI}^7(b5)$   $E_{MI}^7$   $A_{+7}(b9)$

Staff 5:  $D_{MI}$   $D_{MI}^7$   $E/D$   $E^b/D$   $D_{MI}^7$   $D_{MI}^7/C$   $B_7(\#9)$   $B^b9$   $A_{+7}(b9)$

Staff 6:  $D_{MI}$   $C_{MI}^9/F$   $F_7(b9)$   $B^b_{MA}^9/F$   $D_{MI}^7/F$   $G_{+7}(b9)/F$

Staff 7:  $C_{MI}^9/F$   $F_7(b9)$   $B^b_{MA}^9/F$   $B_{MI}^9/E$   $E_{13}(b9)$

Staff 8:  $A_{MA}^7$   $F\#_{MI}^7$   $E^b_{MI}^9$   $A^b_{+7}(b9)$   $E_{MI}^9$   $A_{+7}(b9)$

Handwritten musical notation on a single staff, likely for a guitar exercise. The notation includes various chords and melodic lines:

- Chords:  $D_{MI}$ ,  $D_{MI}^7$  (with a triplet bracket),  $E/D$ ,  $E^b/D$ ,  $D_{MI}^7$ ,  $B^b9$ , and  $A_{+7}(b9)$ .
- Melodic lines: A series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes.

$D_{m1}^7$   $B_{m1}^7(b5)$   $E_{m1}^7$   $A_{+7}(b9)$   $D_{m1}$   $D_{m1}^7$   $E/D$   $E^b/D$

[illegible]

SOLO

D<sub>m1</sub><sup>7</sup> E/D E<sup>b</sup>/D D<sub>m1</sub><sup>7</sup> B<sup>b</sup>9 A<sub>+7</sub>(<sup>b</sup>9) D<sub>m1</sub><sup>7</sup> B<sub>m1</sub><sup>7</sup>(<sup>b</sup>5)



Handwritten musical notation on a single staff with a bass clef and a key signature of one flat (B-flat). The notation consists of a series of slanted lines representing notes. Above the staff, the following chord symbols are written:  $E_{m1}^7$ ,  $A_{+7}(b9)$ ,  $D_{m1}^7$ ,  $E/D$ ,  $E^b/D$ ,  $D_{m1}^7$ , and  $B_7(\sharp 5)$ .

Handwritten musical notation for a bass line, divided into two systems. The first system contains two measures: the first measure is labeled  $Bb9$  and the second measure is labeled  $A+7(b9)$ . The second system contains two measures: the first measure is labeled  $1. D_{MI}$  and the second measure is labeled  $A+7(\#9)$ . A double bar line with repeat dots follows the second measure of the second system. The third system contains two measures: the first measure is labeled  $2. D_{MI}7$  and the second measure is labeled  $D.S. AL CODA$  with a fermata over the final note. The notation is written on a single staff with a bass clef and a key signature of one flat.

[illegible]

## CD

- 3: SPLIT TRACK/MELODY  
4: FULL STEREO TRACK

♩: C VERSION

# BAGS' GROOVE

BY MILT JACKSON

MEDIUM SWING

Handwritten musical notation for the first system, featuring a bass clef, 4/4 time signature, and a key signature of one flat (Bb). The notation includes a melodic line with a forte (f) dynamic marking and a bass line with a mezzo-forte (mf) dynamic marking. The melody is marked with a '3' indicating a triplet. Chord symbols above the staff include F7, Bb7, and F7. The bass line includes a '3' indicating a triplet. The system concludes with a double bar line and a repeat sign.

TO CODA

Handwritten musical notation for the second system, featuring a bass clef, 4/4 time signature, and a key signature of one flat (Bb). The notation includes a melodic line with a forte (f) dynamic marking and a bass line with a mezzo-forte (mf) dynamic marking. The melody is marked with a '3' indicating a triplet. Chord symbols above the staff include F7, Bb7, and F7. The system concludes with a double bar line and a repeat sign.

SOLOS (5 CHORUSES)

Handwritten musical notation for the third system, featuring a bass clef, 4/4 time signature, and a key signature of one flat (Bb). The notation includes a melodic line with a forte (f) dynamic marking and a bass line with a mezzo-forte (mf) dynamic marking. The melody is marked with a '3' indicating a triplet. Chord symbols above the staff include Bb7, F7, and D7. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the fourth system, featuring a bass clef, 4/4 time signature, and a key signature of one flat (Bb). The notation includes a melodic line with a forte (f) dynamic marking and a bass line with a mezzo-forte (mf) dynamic marking. The melody is marked with a '3' indicating a triplet. Chord symbols above the staff include Gm7, C7, F7, and D.S. AL CODA. The system concludes with a double bar line and a repeat sign.

LAST TIME

CODA

Handwritten musical notation for the fifth system, featuring a bass clef, 4/4 time signature, and a key signature of one flat (Bb). The notation includes a melodic line with a forte (f) dynamic marking and a bass line with a mezzo-forte (mf) dynamic marking. The melody is marked with a '3' indicating a triplet. Chord symbols above the staff include F7, F7(#9), and F7. The system concludes with a double bar line and a repeat sign.

# BESSIE'S BLUES

BY JOHN COLTRANE

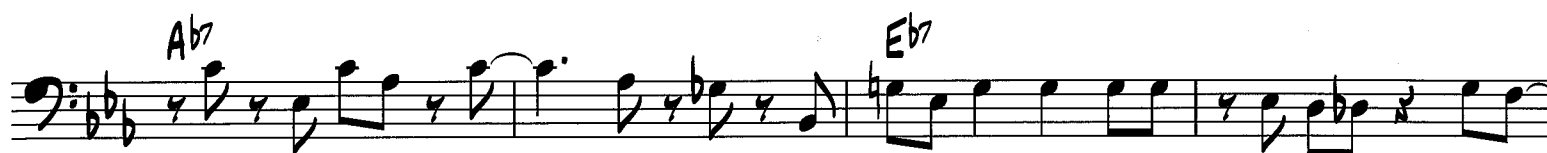
CD

5: SPLIT TRACK/MELODY

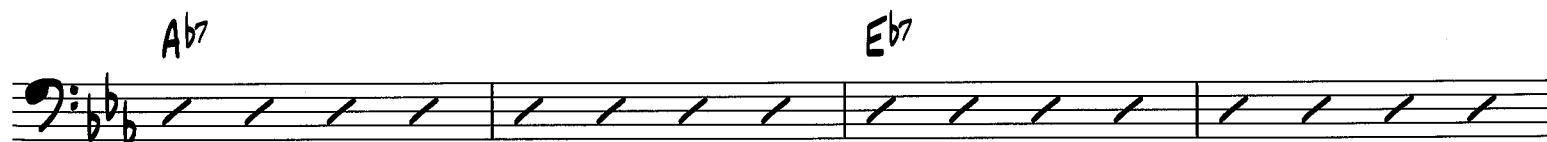
6: FULL STEREO TRACK

♩: C VERSION

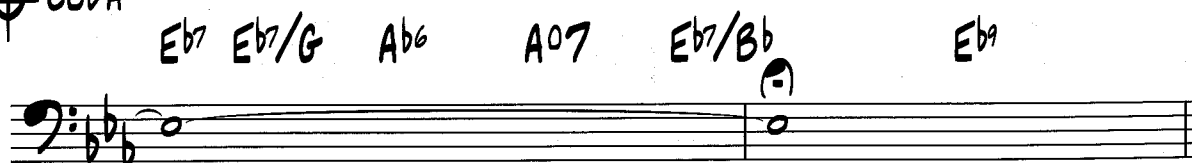
MEDIUM SWING



SOLOS (9 CHORUSES)



⊕ CODA





BY KENNY BURRELL

**8 : FULL STEREO TRACK**

9: C VERSION  
LATIN

PLAY

**BASS**

My

C7(#9)

F9

C-7 (#9)

TO CODA-

G + 7 (#9)

F9

C7(#9)

**1.**

2. SOLO BREAK

**SOLOS (5 CHORUSES)**

C7(#9)

F9

C-7 (#9)

G-7 (#9)

**F 9**

C7(#9)

D.S. AL CODA

⊕ CODA

G + 7 (#9)

F9

1.,2.  
C7(#9)

## LAST TIME

3

C7(#9)

## RHYTHM

CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

## GOOD MORNING HEARTACHE

WORDS AND MUSIC BY DAN FISHER,  
IRENE HIGGINBOTHAM AND ERVIN DRAKE

♩: C VERSION

**SLOW**  $D_{MI} \parallel D_{b9}(\#11)$   $C_{MI}$  **PLAY**  $A_{bMA}^7/C$   $C_{MI}^6$   $C_{MI}^7 G_{b9}$   $F_{MA}^9$   $B_{bMA}^9$

**RHYTHM**  $A_{MI}^7(b5)$   $E_{b9}$   $D_{9SUS}$   $D_{7(b9)}$   $G_{MI}^7$   $E_{b9}(\#11)$   $A_{MI}^9$   $D_{+7(b9)}$   $G_{MI}^7$   $C_{+7(\#9)}$   $F_{MA}^7$   $D_{MI} \parallel D_{b9}(\#11)$

$2. G_{MI}^7$   $C_{+7(\#9)}$   $C_{+7(b9)}$   $F_{6/9}$   $E_{MI}^9$   $A_{+7(\#9)}$   $D_{MI}^9$   $B_{+7(b9)}$   $E_{MI}^9$   $\#A^3$

$D_{MA}^7$   $G_{MA}^7$   $F_{\#MI}^7$   $E_{MI}^9$   $E_{bMI}^9$   $D_{MI}^9$   $G_{+7(\#9)}$   $C_{MA}^9$   $A_{MI}^9$   $G_{b9SUS}$   $G_{b9}$   $F_{9SUS}$   $D_{b9}(\#11)$

$C_{MI}$   $A_{bMA}^7/C$   $C_{MI}^6$   $C_{MI}^7 G_{b9}$   $F_{MA}^9$   $B_{bMA}^9$   $A_{MI}^7(b5)$   $E_{b9}$   $D_{9SUS}$   $D_{7(b9)}$

**TO CODA**  $G_{MI}^7$   $E_{b9}(\#11)$   $A_{MI}^9$   $D_{+7(b9)}$   $G_{MI}^9$   $C_{7(b9)}(\#11)$   $F_6$   $D_{MI} \parallel D_{b9}(\#11)$

**SOLO**  $C_{MI}$   $A_{bMA}^7/C$   $C_{MI}^6$   $C_{MI}^7 G_{b9}$   $F_{MA}^9$   $B_{bMA}^9$   $A_{MI}^7(b5)$   $E_{b9}$   $D_{9SUS}$   $D_{7(b9)}$   $G_{MI}^7$   $E_{b9}(\#11)$

$A_{MI}^9$   $D_{+7(b9)}$   $1. G_{MI}^7$   $C_{+7(\#9)}$   $F_{MA}^7$   $D_{MI} \parallel D_{b9}(\#11)$   $2. G_{MI}^7$   $C_{+7(\#9)}$   $C_{+7(b9)}$   $F_{6/9}$  **D.S. AL CODA**

**CODA**  $F_6$   $B_{b9}$   $A_{MI}^9$   $A_{b9}$   $G_{MI}^9$   $C_{7(b9)}(\#11)$   $F_6$   $E_{bMA}^9$   $D_{bMA}^7$   $C_{+7(\#9)}$   $G/F$

## CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

## HIGH FLY

C VERSION

GENTLE BOSSA

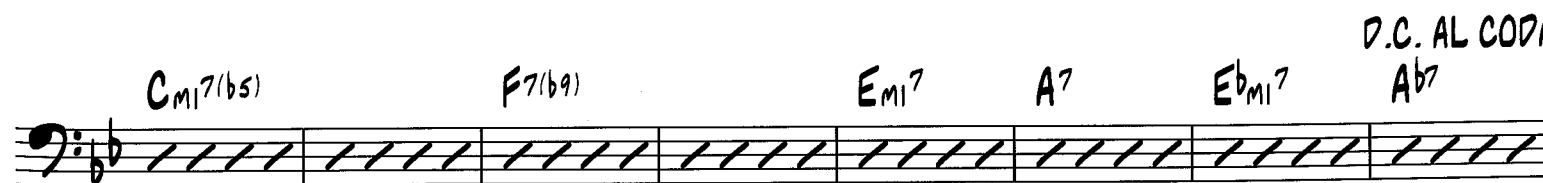
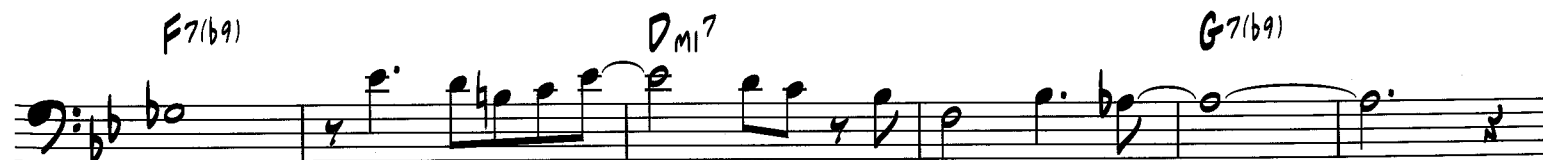
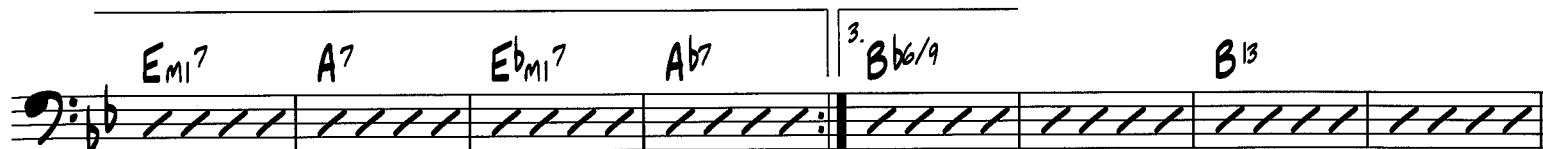
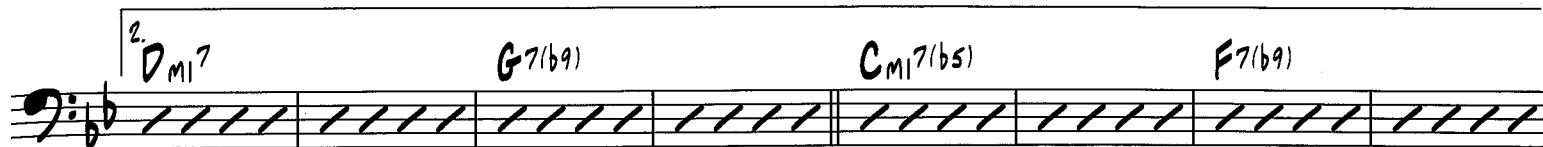
BY RANDY WESTON

Musical score for "High Fly" (Gentle Bossa) by Randy Weston, C Version. The score is written in bass clef, 4/4 time, with a key signature of one flat (Bb). The tempo/mood is marked "mf".

**Chords and Melody:**

- Staff 1: D<sub>M1</sub><sup>7</sup>, G<sup>7</sup>, C<sub>MA</sub><sup>7</sup>, F<sup>7</sup>
- Staff 2: E<sub>M1</sub><sup>7</sup>, A<sup>7</sup>, D<sub>M1</sub><sup>7</sup>, G<sup>7</sup>, C<sub>M1</sub><sup>7</sup>, F<sup>7</sup>, TO CODA
- Staff 3: 1. B<sup>b6/9</sup>, 3, B<sup>13</sup>; 2. D<sub>M1</sub><sup>7</sup>, 3, G<sup>7(b9)</sup>
- Staff 4: C<sub>M1</sub><sup>7(b5)</sup>, F<sup>7(b9)</sup>, D<sub>M1</sub><sup>7</sup>, G<sup>7(b9)</sup>
- Staff 5: C<sub>M1</sub><sup>7(b5)</sup>, F<sup>7(b9)</sup>, E<sub>M1</sub><sup>7</sup>, A<sup>7</sup>, E<sub>b</sub><sub>M1</sub><sup>7</sup>, A<sup>b7</sup>
- Staff 6: D<sub>M1</sub><sup>7</sup>, G<sup>7</sup>, C<sub>MA</sub><sup>7</sup>, F<sup>7</sup>, E<sub>M1</sub><sup>7</sup>, A<sup>7</sup>, D<sub>M1</sub><sup>7</sup>, G<sup>7</sup>
- Staff 7: C<sub>M1</sub><sup>7</sup>, F<sup>7</sup>, B<sup>b6/9</sup>, 3, B<sup>13</sup>
- Staff 8: SOLO, D<sub>M1</sub><sup>7</sup>, G<sup>7</sup>, C<sub>MA</sub><sup>7</sup>, F<sup>7</sup>, E<sub>M1</sub><sup>7</sup>, A<sup>7</sup>, D<sub>M1</sub><sup>7</sup>, G<sup>7</sup>
- Staff 9: C<sub>M1</sub><sup>7</sup>, F<sup>7</sup>, 1. B<sup>b6/9</sup>, B<sup>13</sup>

The score includes various musical notations such as triplets, slurs, and dynamic markings. The final section is marked "TO CODA" and "SOLO".



⊕ CODA



RIT.

CD

13 : SPLIT TRACK/MELODY

14 : FULL STEREO TRACK

## MERCY, MERCY, MERCY

COMPOSED BY JOSEF ZAWINUL

♩: C VERSION

SLOW FUNKY ROCK

Musical notation for the first system of 'Mercy, Mercy, Mercy'. It consists of five staves. The first staff is in bass clef, 4/4 time, with a key signature of two flats (Bb, Eb). The melody starts with a quarter rest, followed by eighth and quarter notes. Chords Bb, Bb7, Eb, Bb, Bb7, and Eb are indicated above the staff. The second staff continues the melody with a mezzo-forte (mf) dynamic. The third staff features a more complex melody with chords Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, and Eb/Bb, Bb. The fourth staff includes a triplet of eighth notes with a forte (f) dynamic, followed by a quarter rest, and then a half note with a 9sus chord. The fifth staff continues the melody with chords Bb, Bb/D, Eb, and F, ending with a 'TO CODA' symbol.

Musical notation for the second system. It consists of two staves. The first staff is marked 'SOLO' and features a series of eighth notes with a rhythmic pattern. Chords Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, and Eb are indicated above the staff. The second staff continues the melody with chords Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, and Eb/Bb, Bb.

Musical notation for the third system. It consists of two staves. The first staff is marked 'RHYTHM' and features a series of eighth notes with a rhythmic pattern. Chords Bb, Bb/D, Eb, F, F9sus, Bb, Bb/D, Eb, and F are indicated above the staff. The second staff continues the melody with chords Cmi7, Dmi7, Gmi, F, Gmi, F, Gmi, and D.C. AL CODA.

Musical notation for the fourth system. It consists of one staff. The staff is marked 'CODA' and features a series of eighth notes with a rhythmic pattern. Chords Cmi7, Dmi7, Gmi, F, Gmi, F, and Gmi are indicated above the staff. The staff ends with a double bar line.

MOLTO RIT.

CD

15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

## NIGHT TRAIN

WORDS BY OSCAR WASHINGTON

&amp; LEWIS C. SIMPKINS

MUSIC BY JIMMY FORREST

♩: C VERSION

SHUFFLE

$Bb9$

$Eb9$

$Bb9$   $F+9$   $Eb9$   $Bb9$

$Bb9$   $Eb9$   $Bb9$   $Eb9$

$Bb9$   $F+9$   $Eb9$   $Bb9$   $B+9$

STOP TIME

$Bb9$   $Eb9$   $Bb9$   $Eb9$

$Bb9$   $F9$   $Eb9$   $Bb9$   $F13$

SOLOS (4 CHORUSES)

$Bb9$   $Eb9$   $Bb9$   $Eb9$

$Bb9$   $F9$   $Eb9$   $Bb9$  D.S. AL CODA

⊕ CODA  $Bb9$   $B9(\#11)$   $Bb13(\#11)$  LAST TIME

17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

## SUGAR

♩: C VERSION

BY STANLEY TURRENTINE

MEDIUM GROOVE

G<sup>SUS</sup> G<sup>+7(b9)</sup> G<sup>SUS</sup> G<sup>+7(b9)</sup> **PLAY**  
 RHYTHM *mf*

C<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup> G<sup>+7(b9)</sup>

C<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup>

C<sub>M1</sub><sup>7</sup> G<sup>b13(#11)</sup> F<sub>M1</sub><sup>9</sup> E<sup>b9</sup>

D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> **TO CODA** A<sup>b9</sup> 1.

2. **SOLO (4 CHORUSES)**  
 C<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup>

D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> C<sub>M1</sub><sup>7</sup> G<sup>b13(#11)</sup> F<sub>M1</sub><sup>9</sup>

E<sup>b9</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>+7(b9)</sup> A<sup>b9</sup> **D.S. AL CODA**

**CODA** A<sup>b9</sup> **LAST TIME** D<sup>b13(#11)</sup> C<sub>M1</sub><sup>13</sup>

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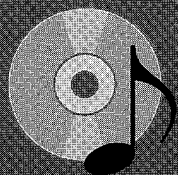
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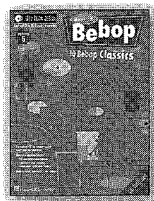
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